Mass of Smouldering Ruins.

Lalla Rookh Amid Her Fire Worshippers.

The Fire Fiend Leads the Dance of Wreck and Ruin.

TOTAL DESTRUCTION OF THE THEATRE.

Commencement, Progress and End of the Conflagration.

LOSSES AND INSURANCES.

Narrow Escape of the Metropolitan Hotel from the Deveuring Element.

SCENES AND INCIDENTS

Early Histrionic Reminiscences of Niblo's.

OTHER THEATRES BURNED.

At a quarter to eight o'clock vesterday morning a fire broke out in the dome of Niblo's Garden that in one hour and twenty minutes completely destroyed the theatre and all the property contained in it. When first noticed by Officer Cush, of the Metropolitan Hotel, there was but a slight issue of smoke from an opening in the roof; and the officer, thinking it was caused by some work in the theatre, gave no alarm for some time. Finding, however, that the

VOLUME OF SMOKE

ontinued to increase, he ran into the theatre, and at that moment two men at work on the stage shouted, "The theatre is on fire!" Cush gave an slarm, and in an almost incredible space of time a number of engines were on the ground. A second slarm was sounded and the

was almost immediately on the spot. This second alarm attracted the attention of Ben Sherwood, the hinist of the theatre, who was on his way to the building on a Bleecker street car. He asked one of the men on a passing engine where the fire was. id the location was no sooner shouted to him than he jumped off the car and started in the wake of the Lying engine. By this time the fire had eaten its ay into the store room, under the dome, and

THE HUNGRY PLAMES FOUND AMPLE POOD In the immense quantities of properties laid away When the fire had evidently gained control of the roof over the auditorium, Ben Sherwood ordered the lines of the drop curtain to be cut, in order, to save the stage from the draught of the front of the house. Some little difficulty ocmatched up an axe and cut the lines, shouting at the same time to the firemen on the stage below to get ome time checked the fire on its march to the but the dense masses of smoke swept through the building stifled the nen and made their work exceedingly la-The firemen were everywhere playing vater, tearing up the timbers and flinging out sortions of the property in the building. They swarmed like bees on every part of the burning theatre; but, unfortunately, nothing could save the well known place of amusement

me fell, and the sound of the tumbling mass of masonry sounded like the report of a cannon as it ell into the dress circle and parquet, smashing all before it. The dust of the falling stones, mortar and burning timbers added to the already heavy the stage and made it almost impossible for the men in the wings and files to do anything to stop the work of the flames in that direction. Mr. Sherwood had managed to get into the wardrobe room ever the carpenter's shop by means of a ladder placed against the outer wall in Crosby street, and, BLINDED AND BURNED WITH THE SMOKE,

sparks and the flames, flung a quantity of the wardstreet—the value of the wardrobe being stated at \$25,000. As fast as the master stated at \$25,000. As fast as the master machinist flung out the tights, shields, helmets, casquets, robes, ermine capes and Roman togas William Vail, Jim Leo, Gill Sherwood and a number of other stage assistants received the property and took it into Mrs. Flanagan's, opposite, and Niblo's Saloon, at the rear of the theatre. Prom the wardrobe Ben Sherwood crept out on the files and dropped upon the stage. Desiring Flanagan, the night watchman, to follow him, he struggled through the smoke across the stage, gained the office on the 'Q. P.' side, and from there rescued the scene plots of

which was to have been produced some time during the month of August. As a number of the men were endeavoring to open a window in the rear to give Mr. Sherwood some air the new drop which was intended for "Lalia Rookh" took fire, and blazed up like so much powdered paper. This curtain had only been finished on Saturday last, and was considered a masterpiece of art. The flames from this drop caught some of the sets hung for the performance of "Lalia Rookh" last night, and in a few minutes the wings on both sides of the stage were being

from this drop caught some of the sets hung for the performance of "Laila Rookh" last night, and in a lew minutes the wings on poth sides of the stage were being grown and the wings on poth sides of the stage were being grown and the wings on poth sides of the stage were being.

EATEN UP BY THE DEVOURING ELEMENT.

The whole inside of the theatre was then a mass of seething, dashing flames, that swept from side to side and from wall to wall, lapping all the substance in its way, and leaving only a black, disordered pile of ruins. Properties, furniture and dresses were flung from the rear of the house to the front, chairs were torn up and flung in dozens about the acditorium, the stage and corridors. Books, music, manuscripts and instruments of theatrical warfare were dashed in all directions, and although the firemen were pouring tons of water into the house the flames seemed to slack nothing of their fury. A number on the stage, seeing that all hope of saving anything more at the back of the house was useless, endeavored to get through the anditorium, but the flames were at the time so flerce that they found it impossible. Headed by Ben Sherwood, they rushed around the theatre to the front on Broadway, and Mr. Sherwood, selzing a ladder, made for the private office of the firm, and was fortunate enough to be able to save all the private papers belonging to Jarrett & Palmer, and the safes, Containing two Thousand Poors Rundred on the flames were saved, although some of them were considerably damaged by the handling they had received. The tool chest belonging to the master machinist was then got through one of the whadows that opened upon the garden, and \$1,500 of Ben Sherwood's property saved. Three other chosts, belonging to the master machinist was then got through one of the whadows that opened upon the garden, and \$1,500 of Ben Sherwood's property saved. Three other chosts, belonging to the master machinist from the Grand Open the garden, and \$1,500 of Ben Sherwood, were also got out in the same snabner; but

NIBLO'S BURNED.

| longing to the theatre and the men in the hotel had one. Of course, not having the same force of water, these streams were not so effectual in stopping the fiames as those from the powerful engines of the Fire Department, yet they proved of great value on the lower portions of the building, and especially on the walls of the hotel fronting the garden that divides it from the theatre. The men working these engines, streams, and the

the theatre. The men working these engines, streams, and the BUCKET CORPS, were relieved at regular intervals, their places supplied with fresh men and the work kept going constantly on. When the dome fell the curtain was standing and the wings, files and stage were yet untouched, but about two minutes atterwards the fiames took in the middle of the curtain and that set fire to the entire rigging of the stage. In about twenty minutes the cordage of the files was eaten away and the files fell, carrying with them the rain box and thunder drum, which made a terrible report as it crushed upon the stage. The lime lights then tumbled down and A UNIVERSAL CHAOS set in. Fourteen minutes and a half after the scenery gave way the stage fell in. The barrel of the curtain had communicated the fire to a star trap close to the second entrance, left, and the fiames dashed in long tongues beneath the boards until great

flames dashed in long tongues beneath the boards until great

MASSES OF MACHINERY,

started loose from their places, began to roll, and then the entire stage gave way, falling a distance of twenty feet. The machinery underneath the stage, which was all designed specially for the theatre by Ben Sherwood, was all destroyed, and it was estimated as being worth at least one hundred thousand dollars. The stage itself was an original conception by the inventor of the machinery, and was so constructed and adapted to the working of the theatre that one might sit upon any part of it and at the pronouncement of a wish he at once was transferred to some mysterious region below. A simple cog-screw, or wire, effected this wonder movement, and everything in the place seemed under the control of the leading wind. The paraphernalia underneath the stage is supposed to have been the most perfect of its kind in the world and was capable of

Liffing a hundred tons.

A transformation scene lately purchased in England, and which is now on the way out here on the

Was capacie of Lifting A HUNDRED TONS.

A transformation scene lately purchased in England, and which is now on its way out here on the steamer Glenhaven, would have tested the machinery to a considerable extent to develop some of its beauties; but the stage people felt thoroughly confident the levers in the cellars were capable of any theatrical need. The scene will soon be landed in New York; but there is as yet no Nibio's Garden to put it into. Shortly after the stage went the back wall fell in, and in the place where stood the magnificent theatre was a broad gap breaking out into the firmament beyond. The garden walls also fell down, and the side ones will have to be pulled down. After the garden walls the floor of the wardrobe, over the carpenters' shop, gave way, and nearly After the garden walls the floor of the wardrobe, over the carpenters' shop, gave way, and nearly buried Captain Clinchy, of the Fourteenth precinct police, who was working in the neighborhood at the moment, beneath the ruins. This gentleman was one of the first to enter the theatre after the alarm of tire was given, and was at work in the orchestra endeavoring to get out some of the musical instruments when the dome was blazing. The CONDUCT OF THE POLICE AND PIRRMEN

CONDUCT OF THE POLICE AND FIRRMEN
during the trying ordeal deserves the highest
praise. The police were watchful, patient and
hardworking, while the firemen were the marvel of
all present. A number of theories were started
yesterday about the
ORIGIN OF THE CONFLAGRATION,
but none of them seemed to have any more solid
foundation than rumor. One of these was to the
effect that the fire was the work of an incendiary
who had got into the hotel, thrown something combustible upon the roof and then escaped. What
the motive for such action could be was the question of almost universal discussion, but no one
seemed to be able to arrive at a satisfactory solution of the matter. Another cause of the fire many
people said was spontaneous combustion. Mr.
Zimmerman, the treasurer of the theatre, stoutly
maintained that nothing of that kind could possibly
take place in that part of the house, as the goods
stored away there were entirely free from any such
accident. Several persons well versed in fires gave
currency to the idea that it must have been an accident, but

THE FEOPLE BELONGING TO THE HOUSE
said no one ever went near that part of the build.

THE PEOPLE BELONGING TO THE HOUSE

dent, but

THE PEOPLE RELONGING TO THE HOUSE
said no one ever went near that part of the building with a light, and so the origin of the calamity is
still shronded in mystery. The fire throws 350
people out of employment, who had been engaged
at salaries ranging from \$5 to \$200 per week.

One of the three men in the theatre at the time of
the breaking out of the fire said to a reporter of the
HERALD:—'I was in the theatre fixing the footlights. Paul Serini, the assistant gas man, and Edward Quigley were working with me. At half-past
seven o'clock I heard a kind of crackling noise overhead. I looked up to see where it came from and
discovered fire extending from the rigging loft to
the dome, in a place where fire is never used for
any purpose whatever. I immediately attached the
fire hose and tried to reach the fire, but the stream
would not reach, and in an incredible short time
the flames had completely enveloped the dome of
the building. In the meantime I sent the janitor
to sound the fire alarm. Before the firemen arrived
the gas border and proscenium dropped-to the floor
with a tremendous crash.'

The following is a list of the losses sustained by
the burning:—
The building has been injured to the extent of

the burning:The building has been injured to the extent of

\$125,000.

Jarrett & Paimer lost property to the amount of \$90,000. They are insured for \$7,500.

The Metropolitan Hotel was injured to the extent of \$5,000 by smoke and water, and the furniture was damaged to the extent of \$4,000. Insured.

The building 594 Broadway was damaged to the extent of \$3,000, but it is insured for \$25,000.

A number of Masonic lodges in the same structure were damaged to the extent of about \$2,000; and other property in the neighborhood of the fire was injured to the extent of \$3,000.

other property in the neighborhood of the are was injured to the extent of \$5,000.

The only people belonging to the theatre who suffered any considerable loss by the fire were the treasurer, Jake Zhamerman, who lost about \$2,500 in personal estate; Ben Sherwood, the machinist, who suffered to the amount of about \$500; Charles Morton, the stage manager, who lost a quantity of valuable stage wardrobe; Signor Operti, the leader of the orchestra, who lost some rare music, and Julius Weingarten, the first violin player, who had a very fine Amati violin, worth \$250, burned up. An examination into the cause of the conflagration will be held before the Fire Marshai this morning. The following is the bill used at the last performance given in the theatre, and contains the exact cast of the piece now made memorable by the terrible events connected with its history:—

NIBLO'S GARDEN.

Lessees and Mapagers.

NIBLO'S GARDEN.

Jarrett & Palmer Stage Manager.

EVERY EVENING. C. H. Morton the Original Drama in four acts, BLACK PRIDAY.

the Original Drama in four acts,
BLACK PRIDAY,
produced with

Music by Sig G. Operti.

New Scenery. by Geo. Heister.

Mechanical Effects by B. Sherwood.

Properties by B. Sherwood.

Properties by J. Lundy.

The piece produced under the superintendence of Charles H. Morton, Stage Manager.

The furniture used in the boudoir scene manufactured expressly for Jarrett & Palmer, by G. L. Kelty & Co., Nos.

723 and 728 Broadway MATINEE, SATURDAY AT TWO.

BLACK FRIDAY MATINEE, SATURDAY AT TWO.

Rob King, a man who loved and lost. Jas. W. Collier.
Dash Hoffman, a man who played to win Chas. H. Morton.
Sam Sims, a man of action. Vining Bowers.
Philip Ryers, a unan who bought twelve millions.

Nathaniel Budd. a man of most of property.

Ary Black, a man with confused ideas of property.

Captain of steamer Bristol, a man who obeyed orders.

Elder, a detective from the Central Office ... W. H. Pope.
William, a colored servant... Children ... W. H. Pope.
William, a colored servant... Children ... William Cooper.
Cashiers, Clerks, Messengers, Telegraph Boys, Janitors,
Porters, Cabmen, &c.
Violet Spearheart, a woman of the world. Miss Lizzle Price.
Rosey Budd, a sweet perennial flower ... Miss Jenny Lee.
Mary Graham, the sister we love Miss Jenny Lee.
Mary Graham, the sister we love Emma Skerrett.
Act 1. Black Friday—The Stock Exchange.
Act 2. The Boudoir of a Woman of the World.
Act 3. Departure of the steamer Bristol for Boston.
Act 4. The Railway Office—The Sequel to Black Friday.
The orehestra, under the direction of Signor Operti, will perform the fellowing selections of music :—
Black Friday—Overture—"From sunrise down to the fall of day"
Maych, "Ninth Regiment".

Downlor of day". March, "Ninth Regiment". Valse, "Venus, Wise and Song". Galop, "Black Friday".

SCENES AND INCIDENTS.

The scenes and incidents to be witnessed outside the theatre and hotel while the fire was raging, and during the entire day, were varied, and some sad and some amusing. The inhabitants of Houston street, Crosby street and the vicinity, who looked upoff the theatre in the light of personal friendship, were loud in their lamentations over its unexpected destruction, and many of the women who de-

pended upon it for a living were bathed in tears. The sauctimonious portion of the population of the city, who look upon laughter as a crime and theatre-going as an unpardonable sin, shook their holy heads and pronounced judgment upon the un-fortunate sinners who had been rash enough to tempt the judgment of Heaven by ministering to the vulgar tastes of the deprayed through the medium of women's legs. The old theatre goers on the other hand, were loud in their lamentations over the destruction of an edifice within whose walls so many brilliant triumphs in tragedy and comedy have been gained. The audience which used to muster so largely on Black Crook nights in the gallery wondered how all the tights and spangles used to dered how all the tights and spangles used to adorn the forms and the limbs of beauty would reappear, and whether Stalacta, with her beauteous legs, would ever again appear to gladden the hearts of the great unwashed and summon her harry legions to victory. The ballet girls employed in "Laila Rookh" were on the ground early, pictures of sorrow and misery. For the time being there was an end to bouquets and suppers, an end to admirers, with more money than brains, waiting outside to carry the charmers home. Apart from these considerations they were deprived of the means of livilhood on which they had calculated for the summer, and it was no wonder they gave full vent to their grief.

The panic in the Metropolitan Hotel when the fire broke out was intense. It being Monday the num-

ber of transient guests was not so large, but still there were more than two hundred in the house. When the news spread among them that the theatre was on fire, and that the flames were spreading to the hotel, they appeared, rushing along the corridors and down the stairs, bursting open chamber doors, many of them in their mad hurry not waiting to dress, appearing with little more covering than nature had endowed them with. In the rooms everything was thrown into Inextricable confusion. Trunks were opened, boxes tumbled here and there; many of the guests, endeavoring to lower their effects from the windows, made the confusion dreadful. Half-dressed women and children rushed into the street and sought shelter in houses near, painfully awaiting the result of the confusionation. The panic, however, did not last very long, as the safety of the hotel was soon assured and the frightened guests were enabled in a short time to return to it. The mads servants shared the panic of the guests, and for more than an hour the interior of the building was a perfect Babel. The males were not conspicuous for their gallantry, the majority of them having seized their effects and fled precipitately upon the first approach of the flames.

During the forenoon crowds of persons collected in the vicinity of the hotel. All the interest, however, lay within the building, and the sightseers were disappointed to find entrance denied, and they were forced to satisfy themselves with staring at the bare walls.

The fire had not been in progress more than half an hour when Bleecker street, Broadway and the vicinity were almost impassable from the block of street cars and vehicles of every description. Travel was interrupted for more than three hours, and the tired horses and conductors had for once an opportunity to rest.

Mr. Jarrett, one of the lessees of the theatre, seemed the least interested person present, and smiled in answer to the expressions of sympathy that were rained upon him. Some of the spectators gave utterance to the absurd o

managers of the city came promptly to the front in aid of their brother artists, the managers of the Olympic and the Theatre Comique having tendered their houses for benefits—an example which is to be followed by the other managers. The following has been received from Jarrett & Palmer:—

The destruction of Niblo's Garden having suddenly The destruction of Niblo's Garden having suddenly deprived of employment a large company of artists, with a numerous auxiliary corps de bailet, &c., &c., the understand beg leave to announce that a benefit will be given at the Grand Opera House on Wednesday evening, May 8, to the ladies and gentlemen of the company, and on Friday evening, May 10, to the corps de ballet and anxiliaries.

JARRETT & PALMER, New York, May 6, 1872.

JOHN F. COLE.

Ladies and gentlemen of the theatrical profession who feel disposed to volunteer their services for either or both of the benefits to be given at the Grand Opera House on Wednesday and Friday evenings of this week, in ald of the company and corps de bailet, who, by the destruction of Niblo's Garden, have been suddenly bereft of employment, will please assemble at the Matropolitan Hotel, room 117, at ten o'clock Tuesday morning.

New York, May 6, 1872.

JOHN F. COLE.

ARREST OF SUSPICIOUS CHARACTERS.

New York, May 6, 1872.

ARREST OF SUSPICIOUS CHARACTERS.

While the fire was at full headway Detective Dunn, of the Eighth precinct, discovered two young men, named William Jones and John Madden, acting in a suspicious manner. He discovered Jones had his left hand crossed over his breast and close to the left hand vest pocket of a man looking at the fire. He also discovered Madden manipulating another man in a similar manner, and, surmising their intention, arrested them. They were conveyed to the station house in Prince street, and were arraigned before Justice Cox, at Jefferson Market, yesterday afternoon, who looked them up for trial.

OLD NIBLO'S.

Reminiscences of the Early Days of the Theatre.

Mr. William Niblo, the founder of Niblo's Theatre, lives in comfortable retirement, amid the pictures and statuettes and articles of bijouteric for which his long acquaintance with dramatic art and artists has given him a taste, in a brown stone front, No. 50 West Twenty-eighth street. He is one of the few theatrical managers of past generations who made money and kept it. He has been out of dramatic circles now for twenty years, but his name has been kept prominent in connection with theatrical matters because it was borne by the ever, has not lost his taste for theatres nor his regard for the members of the profession. He is a gentleman, eighty-three years of ago and small of stature, but so active and bright that he looks less than sixty. On hearing the news of the fire yesterday he wended his way down to the scene of the disaster to tender his advice and ment who had been employes under his own. He was full of reminiscences of the palmy old days when Niblo's Garden was a garden indeed.

In 1830 he opened the garden. It was not in tended to be a theatre, but what its name might imply—a garden, similar in appointment and pur-pose to the then famous Vauxhall Gardens of Lon-don. Mr. Niblo at that time was living on Pine street, and as business commenced to encroach upon his domestic domain he determined to move so far out of town that to move again. So he opened this garden on the corner of Prince street and Broadway, built

him a dwelling house in a corner of it, and permitted the public to roam about it and take refreshments, feo creams and lemonade at the tables. It was not like the various city "gardens" so called) of the present day, wailed in by brick and mortar, cut of from all the array of the sun and all the breezes of a single flower. It was a real garden, with flow-tains of real water and real shrubberies, real green-houses, real fruits, real roses, real smeshine and real air. That was forty-two years ago, before even the New York Heralb was in existence. Many gray-headed old citizens, who were then gay young men about town, given to fiftrations on the Battery, living in their handsome residences on lower Broadway and in Park row, used to take their sweethearts then to Niblo's Garden between the same street and past been filled in another brince street was land. On the Prince street was land. On the Prince street was land. On the Prince street was land. On were in Chambers street, Park row and the Bowery. Washington Irving, under the nom de planne of Jonathan Oldstyle, was writing criticisms upon the manners of the fine people who attended the Park Theatre, near the corner of Beekman street. Billy Burton was amusing the "gods" of the pit on Chambers street. Hamblin owned the Bowery. The pit then was what is the parquet now. Laddes never entered it. It was only for the bhoys and the bootblacks. There were no newboys worth mentioning. It is not known wo was the adventurous individual that opened up this the best part of the probably yet lives.

Notwithstanding the croaking of some of the worthies of that day, who thought Niblo was going too far from the city, he prospered indeed, so well with his garden that two years after he had erected it here of the garden that the performances could be viewed from the refreshment tables in the open air. He found that the extra expense of this establishment was not song the summer of the garden batt two his little garden patronage from the city. Feople had to wask in those days up to N

let, and the latter as Nathan Tucker, in "A Wife for a Day." On the 2d of October Miss Vandenhoff made her debut in America there in the "Hunchback." On the 15th of October the opera of "Amille" was produced, with Seguin, Wilson and Miss Shirreff. On the whole the season of 1839 was a great success. In the early summer of 1840 Chippendale was manager at Niho's, and in 1841 Mr. Buckstone was the chief attraction. In 1842, the Raveis, then at the zenith of their fame, performed four nights a week, and the town went mad over their comicalities. The "Green Monster" was among the novelties produced. A change came over the place at the beginning of the season of 1843, when the music hall was disconnected from the theatre. The latter was opened May 19, with a company of French comedians and vocalists from New Orleans, and the "Gardens," as they were now called, invited the public on the 6th of June—John Sefton's company providing enter-talments in English. The French company produced the "Fille du Regiment" for the first time in this city on the 18th of July, 1842. In 1844 Mitchell gave up the Olympic and emigrated to Nibio's to open a summer season in June. This season lasted till October, and then Mitchell reopened his own theatre. Corbyn reopened Nibio's in the fall of 1844, and during the two following years the theatre was a continued success; but on the 18th of September, 1846, prosperous season was brought to an untimely and disastrous end by the first fire, which caught early in the morning flike that of yesterday) and totally deatroyed the buildings. The loss was about \$90,002, \$50,000 of which felf upon Mr. Niblo, and the remainder upon Gabriel Ravel. After the fire the site was unoccupied for three years, during which Mr. Niblo remained in retirement, But the memory of his former triumphs and the disgust at his present idleness soon became too much for him, and he made an offer to Mr. Van Rensselaer, who then owned the property, to rebuild the theatre on a ten years' lease. The terms were agreed upon, and t

waits."

In those earlier days of Nibio's there were no calcium lights, no machinery moved by steam. The city gas was furnished only as far up as Grand street. They had to use candles for footlights at Nibio's until the enterprising manager sent over to England and got a gas machine by which he could manufacture gas of his own. There were no transformation scenes, no claborate sets extending apparently far back into miles and miles of woodland. The scenery was only a few plain daubs that would pass very well if the spectator was not disposed to be critical. When the Ravels performed Mr. Nibio says he had to go to extra expense to get up scenery for them. It cost, probably, a thousand dollars for the properties necessary to produce their magic effects creditably. To show how marvellously theatrical carpentry has improved since then, the loss by the fire of yesterday in the scenery and appointments of "Lalla Rookh" alone is estimated at \$30.00. In those days, too, some of the old Knickerbocker gentry wore knee breeches and powdered hair. There were no city railroads. The Boston stages, on their swinging springs and with "boots" behind, used to come swinging down the Bowery to the stage office in Park row. Fifth avenue was unknown. There was no Union square. Fourth avenue was Harlem Lane.

In 1852 Mr. Nibio sold out his interest wholly to Mr. A. T. Stewart. The hotel meanwhile had been

Lane.

In 1852 Mr. Nibio sold out his interest wholly to Mr. A. T. Stewart. The hotel meanwhile had been built about the theatre, on the ground that was formerly the garden. The opera was the "Crown Diamonds." Flotow's "Martha" was first produced in November, 1852, and Madame Sontag first appeared on the 10th of January, 1853. Simultaneously with Sontag's appearance the prices at Niblo's were advanced from fifty cents to one and two dollars.

The Ravels took their farewell in the fall of 1853. In 1854 Niblo's was enlarged and redecorated, and Castle Garden, opened by Max Maretzek in the same summer, became its great rival. Parodi appeared in January, 1857, and Madame Cora de Wilhorst made her debut on the 20th of the same month. Placide, Brougham and Blake divided the honors of the following season. Bouckcault made the "hits" of the fall and winter season of 1858-0; and later in 1859 Burton played his last of Toodles, Cuttle, Micawber and all the rest. Since then the success of the theatre is a matter of contemporary history. It has seen some most interesting dramatic events. The production of "Arrah na Pogue," the first appearance in America of Fechter, the remarkable run of the "Black Crook" and the introduction of the nude ballet en masse into American theatricals are of too recent. occurrence to need further mention. There was an alarm of fire in 1867, but it proved unfounded. Of late the theatre has been dedicated almost exclusively to spectacle and the limb drama, and in this lowly but profitable sphere of artistic effort has yielded several fortunes to successive managers. The "Black Crook" was probably the greatest theatrical triumph financially ever produced upon any stage, and ran three long seasons. To its author alone it is reported to have given \$100,000, and this is but a fraction of the total profits realized. It will be a relief to young men with predilections for fast life, and to the thousands of our country cousins who indulge in periodical views of the "elephant," to know that two dollars.

The Ravels took their farewell in the fall of 1853. to the thousands of our country cousins who indulge in periodical views of the "elephant," to know that Mr. Stewart has already determined to rebuild the theatre by next September. Many will doubt, however, whether it would not have been better for the theatre to have perished in a blaze of glory forever than to thus have its life renewed and condemned to the slow agonies of a natural decease—its inevitable fate, ere many years have fled, owing to the rapid migration of theatre-goers up town. With the exception of the old Bowery the theatre just destroyed was the oldest theatrical landmark in the city.

MOMUS AND THE FIRE GOD.

Burned in the United States. The following is a list of places of amusement destroyed by fire in the United States since the year 1798: ear 1798:— Federal street Theatre, Boston, February 2, 1798. Daniel Bowen's Museum, Boston, January 15, 1803. Chestnut street Theatre, Philadelphia, April 20,

Chestnut street Theatre, Philadelphia, April 20, 1820.

Park Theatre, New York, July 4, 1821.

Richmond Theatre, Richmond, December 16, 1821.

Theatre, Natchez, Miss., September 5, 1822.

Bowery Theatre, New York, May 28, 1828.

Lafayette Theatre, New York, 1829.

Caldwell's Theatre, New York, 1829.

Richmond Hill Theatre, New York, July 4, 1831.

Front street Theatre, Baltimore, January 5, 1838.

Cook's Theatre, Baltimore, February 2, 1838.

Mobile Theatre February 6, 1838.

Bowery Theatre, New York, February 18, 1838.

New Theatre, New York, February 18, 1838.

National Theatre, New York, September 23, 1829.

National Theatre, New York, May 29, 1841.

St. Charles Theatre, New Orleans, March 13, 1842.

American Theatre, New Orleans, March 13, 1842.

American Theatre, New Orleans, July 29, 1842.

Old American Theatre, Chechmoter 22, 1842.

42. State street Theatre, Mobile, November 13, 1842. Chapter Providence, October 24, 184 State street Theatre, Mobile, November 13, 1842. Providence Theatre, Providence, October 24, 18 National Theatre, Washington, March 5, 1845. Bowery Theatre, New York, April 25, 1846. Nibio's Theatre, New York, September 18, 1846. Park Theatre, New York, December 16, 1848. Avon Theatre, Norfolk, Va., February 14, 1850. Theatre, Lafayette, La., March 18, 1850. Wood's Museum, Cincinnati, July 15, 1831. American Theatre, Secramento, Cal., 1852. National Theatre, Boston, April 22, 1862. American Theatre, Piacerville, Cal., January 5

54. Chinese Museum, Philadelphia, July 15, 1854. National Theatre, Philadelphia, July 15, 1854. Placide's Varieties, New Orleans, November

Nannucchi's Museum, New Orleans, May 6, 1855. Metropolitan Theatre, San Francisco, Cal., 1857. Lyceum, San Francisco, Cal., 1850. Forrest Theatre, Sacramento, Cal., 1861. Marysville Theatre, Marysville, Cal., November 1 Barnum's Museum, New York, July 13, 1865. Bowery Theatre, St. Louis, October 6, 1865. Butler's American Theatre, New York, February

15, 1866. Pike's Opera House, Cincinnati, March 22, 1866. Academy of Music, Chemnat, July 12, 1806.
Academy of Music, Chechnat, July 12, 1806.
Academy of Music, Chechnat, July 12, 1806.
New Bowery, December 18, 1806.
Winter Garden, New York, March 23, 1807.
Varieties, Philadelphia, June 19, 1807.
Academy of Music, Albany, January 29, 1808.
American Theatre, San Francisco, February 16, 68.

998. Barnum's Museum, March 3, 1868. Butler's American Theatre, New York, April 8, Sign.

Theatre Comique, New York, December 4, 1868.

Theatre Comique, New York, December 4, 1868.

Olympic Theatre, New Orleans, December 23, 1869.

Olympic Theatre, Detroit, January 23, 1869.

Opera House, St. Louis, Mo., February 23, 1869.

Opera House, Dayton, Ohio, May 16, 1869.

Theatre, Atlanta, Ga., May 28, 1869.

Metropolitan Theatre, Rochester, N. Y., November 1869.

1869. Variety Theatre, Helena, Montana Territory, November 7, 1869. Gaiety Theatre, Milwaukee, Wis, November 15,

869.
Theatre, Galveston, Texas, December 3, 1869.
Opera House, Lafayette, Ind., December 24, 1869.
Opera Hall, Indianapolis, Ind., January 17, 1870.
Varieties Theatre, New Orleans, December 1, 1870.
Adelphi Theatre, Roston, February 5, 1871.
McVicker's Theatre, Chicago, October 9, 1871.
Grosby's Opera House, Chicago, October 9, 1871.
Hooley's Opera House, Chicago, October 9, 1871.
Olympic Theatre, Chicago, October 9, 1871.
Olympic Theatre, Chicago, October 9, 1871.
Nibio's Garden, New York, May 6, 1872.

Poreign Theatres Destroyed by Fire. The forementioned Herr Folsch gives the follow-

ing list of theatres burned down since the middle of the last centary:—The Vienna Kärntwerthor Theatre in 1761; the Grand Opera at Paris in 1763; Amsterdam, 1772; Zarragoza, 1788; Haymarket, London, 1893; Pantheon, London, 1792; Surrey, London, 1805; Covent Garden, London, 1808; Prury Lane, London, 1809; Alberti, Rome, 1815; Mordine, Verona, 1816; San Carlo, Naples, 1816; Court Theatre in Munich, 1823; Amphitheatre, London, 1830; Lyceum, London, 1831; Astley's, London, 1830; Lyceum, London, 1831; Astley's, London, 1841; Havre, 1843; Opera Honse in Berlin, 1843; Adelphi in Glasgow, 1844; Royal in Manchester, 1844; Quebec, 1845; Court Theatre in Carlsruhe, 1847; Baden Baden in 1847; Olympic in London, 1849; Jelington Theatre, London, 1853; Theatre de la Monnaie in Brussels, 1855; Covent Garden in London, 1856; Pavilion in London, 1856; Surrey Garden in London, 1856; Pavilion in London, 1855; Surrey in Sheffield, 1865; Pavilion in Vienna, 1863; Surrey in Sheffield, 1865; Theumann in Vienna, 1863; Surrey in Sheffield, 1865; Thiergarten in Stockholm, 1865; City Theatre, Breslau, 1865; Angers, 1865; Brest, 1866; Constanz, 1866; Standard, London, 1860; Namur, 1867; Helleville, Paris, 1867; Treviso, 1868; Turin, 1868; Belleville, Kiew, 1867; City, Cologne, 1869; Malaga, 1869; Akten, Cologne, 1869; Court, Dresden, 1866; Hippodrome, Paris, 1869.

OTHER FIRES IN THE CITY.

In Thirty-fourth Street.

Shortly after one o'clock yesterday afternoon a a fire broke out in the Manhattan Market, at the The flames raged furiously for a long time and completely destroyed the building, which was estimated as being worth, including the site, \$1,000,000. The damage done by the fire is estimated at \$5,000. The building is considered one of the largest roofed structures in the world.

In Spring Street. Shortly before eight o'clock last night a fire broke

out on the first floor of the six story brick building 97 Spring street, occupied by Nathan, Son & Robbs, manufacturers of straw goods, causing a damage to stock and building of \$300; fully covered by insur-

Yesterday morning the fourth floor of the tene ment house 601 Eleventh avenue, occupied by Martin Cooney, was found to be on fire, causing a loss to building of \$300, and to furniture \$100, on which there was no insurance. The fire originated from a defective flue.

In Fourteenth Street.

A few minutes after nine o'clock last night the extension room on the first floor of the boarding house No. 355 West Fourteenth street, occupied by Helen Stockton, was discovered to be on fire. Be-fore the flames could be extinguished the house was damaged \$300 and the furniture \$200; insured. The cause of the fire is unknown.

The Wanter Street Fire.

Yesterday afternoon, James Kinney and Wilstation house that while searching in the fifth floor of the building 24 and 26 Wooster street, in which the two McSherry brothers were burned to death, they found the leg of one of the brothers, which was fearfully burned, also a gold chain and an Australian gold piece, which were left at the station house.

AQUATICS.

Boating at Yale-Inauguration of the Season-The "White Cup" for Single Sculls Won by H. S. Potter, Class '7%-New Barges for the Annual Spring

With the opening of the summer term and preva ence of fine weather the boathouse of Yale College is beginning to present a lively appearance. Much comment has been made by the students with re gard to the proceedings of the Boating Association of American Colleges, which met on the 12th ult. at Worcester. Yale did not gain much by that meet ing, as she, together with Harvard, wished to have

ing, as she, together with Harvard, wished to have all the details of the regatta to a rranged, but could not, and had hoped for a doministration.

The choosing of the course, which important point was left to the captains, will be decided on the ist prox., and as it has been agreed "that the crews should be chosen from one department only," those of the Scientific who have been in training several months in the gymnasium will now have to be dropped. One of these, Mr. Davenport, was to have been the stroke in the inter-collegiate Regatta, and is considered decidedly the best man in the University for the position.

Many here are in favor of challenging Harvard for an outside race, to come off about the 12th of July—rowing, of course, with a crew from all departments; but the proposition has not yet assumed much shape, but will be taken up and decided upon this week.

this week.
Three new barges have just arrived at the boat house, two from Boston and the other from New York. They are intended for the University, Scien-tific and Freshman crews. tific and Freshman crews.

The boating season was inaugurated here on Saturday by a single scull race. The prize was a fine silver cup, fifteen inches in height, and known as the "White Cup," given by a prominent citizen of the "City of Elms." There were six entries, viz.:— H. S. Potter, class of 1872.

J. Dewing, class of 1873. J. W. Smith, class of 1873.

S. L. Boyce, class of 1873. S. L. Boyce, class of 1873. G. F. Bennett, class of 1874. H. D. Weeks, class of 1874. The latter ran into an oyster stake soon after

The intree ran into an oyster stake soon after starting, and consequently withdrew. There was quite a heavy fall of rain during the race and a strong wind and heavy tide against the contestants on the homestretch, thus making good time im-possible. The race was won easily by H. S. Potter in 16:20, the distance being one mile up the river and return.

The annual spring barge races will be rowed in about three weeks, and the class crews are now in active training for these events.

UNION THEOLOGICAL SEMINARY.

Anniversary Services at the Union Square Church-The Graduating Class of 1872. The thirty-sixth anniversary of the Union Theological Seminary was celebrated at the Madison square church last evening. Quite a large number of persons were present, and the services were commenced by the choir singing an anthem. Prayer followed, after which the hymn "How Beauteous are Their Feet" was rendered by the congre-

gation. The Rev William Adams, D. D., next delivered a very stirring address on behalf of the direc-

gation. The Rev William Adams, D. D., next delivered a very stirring address on behalf of the directors, in which he set forth the object of the directors, in which he set forth the object of the directors, and defined the difference between sociality and individuality in religion.

Dr. Henry B. Smith then read his address to the graduating class of the present year. He spoke of the four recognized professions—law, medicine, the ology and literature—and said that those whom he had the pleasure of wishing godspeed upon their mission had chosen the most difficult of them—a profession in which it was absolutely necessary to study hard, so as to be able to argue against and conflute the erroneous theories of sceptics and atheists. A minister did not go into his profession to make money, but only to gain a living while diffusing theological erudition to those around him. He urged upon his listeners the advisability of their being orthodox, and defined the duties incumbent upon ministers in a very lucid manner; after which he uttered a very touching farewell to the young ministers whose studies he had personally superintended for the tast three years.

After a prayer by the pastor the services terminated. The following is a list of the graduates:—Charles B. Austin, Francis M. Baker, Turner S. Balley, William G. Ballantine, Marcellus Bowen, Henry L. Bunstein, William I. Chalmers, Chal. D. Chapman, Colbert M. Des Islets, James F. Donaldson, Samuel V. S. Fisher, Lewis R. Foote, Clarence Geddes, Edward H. Harvey, Matthew C. Julien, William G. Marts, George R. Milton, George B. Newell, Charles S. Newhail, Charles Oglivie, Eugene G. Olney, Samuel Parry, John Redpath, Jr., William R. Scarritt, Adelbert J. Schlager, Thomas L. Sexton, Josiah Tetley, James M. Thompson, Edward P. Whailon, J. Henry Whitehead, Oscar W. Whitford.

Meeting of the American Anti-Usury

Society at Cooper Institute. The third annual meeting of the American Anti-Usury Society was held yesterday morning at ten 'clock in room 24 Cooper Institute.

The PRESIDENT (Mr. Edward Palmer) called the meeting to order, and delivered a few well-founded remarks on the evils of usury. In the course of his address he said that usury was the prime and most prolific source of poverty, and that it was not the object of the society to impoverish the rich but to

The meeting was then addressed by John Ives and E. H. Heywood, of Massachussetts; Mr. G. and J. R. Ingails, of New York; and Mr. Ivelyn, of Rhode Island.

The following resolutions were unanimously

adopted:—
Resolved, That usury, modernly called interest, is essentially unjust and demoralizing.
Resolved, That the abolition or the usury system is the only way possible to re-establish moral rectitude and stay the swelling tide of moral corruption.
Resolved, That as usury is the principal source of the poverty of the working people, by abolishing usury we shall thereby abolish poverty, without taking anything from the rich, but by doing away with a system which takes all the net product of labor from laboring men to double the capital of capitalists. double the capital of capitalists.

After some further business the meeting ad-

THE SWAMP ANGELS

Burial of Colonel Wishart, One of the Victims of the Outlaws.

Brutal Character of the Murdered Man's Wounds Reported Reappearance of Henry Berry Lowery, the Outlaw Chief.

RICHMOND, Va., May 6, 1872. By the arrival of the Wilmington, Charlotte and Rutherford train this evening I have additional Colonel Cron. M. Wishart, when he was killed by the Swamp Angels, together with the details of his The remains were interred in the old Wishart family burying ground, at Lumberton, on Saturday afternoon. They arrived on the train from Shoe Heel that morning, at seven minutes past eleven o'clock, and the interment took place at four P. M. During the interval the body of the murdered ex-Confederate soldier and gentleman was viewed by a large number of sorrowing friends and by quite a concourse of bereaved and outraged citizens. The greatest feeling was manifested at the loss of this estimable man, and there was a subdued but intense excitement visible. At the appoint hour the remains were consigned to the grave, and then the pent-up grief of the people found vent in tears and loud expressions of sorrow.

THE APPEARANCE OF THE CORPSE was natural. It was arrayed in a neat but plain alpaca suit. Upon examination the fatal wounds proved horrible beyond conception. In the right side there was a large and gaping hole, made by a full discharge of buckshot close to the body, in which the four fingers of a man's hand could be placed with ease. One of the shots went entirely, through the body from side to side, making a most ghastly looking wound. The right arm and also the right leg and thigh were broken and mutilated. Another shot pierced the brain, making its entrance behind the right car and coming out near the left temple. There were also several buckshot lodged in the left shoulder, and this latter wound seemed to have been inflicted while Wishart wa prostrated upon the ground in the last agonies of death. A more brutal massacre of a human being has scarcely ever before been perpetrated by fiends

in human shape.

is one of the oldest and most respected in the county, the parents of the deceased being now living there, and none are more esteemed and re Colonel Wishart had made several attempts to

capture the outlaws and he was feared by them more than any other man in the county. He was also engaged in writing a history of the lives and deeds of the outlaws, from which a HERALD correspondent made copious notes some months since when in that section.

THE CHIEF OF THE OUTLAWS SAID TO BE ALIVE. Nothing has been heard from the outlaws, Stephen Lowery and Andrew Strong, since they which brings Henry Berry Lowery, the outlaw chief, back again from the grave, has reached my ears. A person residing in the dominions of the outlaws, who has been intimate with the whole band, asserts most positively that he met Henry Berry on Friday, the day succeeding the murder, face to face, and there was no mistaking him. This statement is generally discredited, and the people of this entire section of country have the most implicit faith in the demise of the notorious Rob Roy

THE JERSEY CITY MURDER.

Inquest on the Body of Frederick Doblestein.

The inquest on the body of Frederick Doblestein, who was murdered in the cellar of a house in Bergen street, Jersey City, last Thursday, was comnenced before Coroner Burns yesterday. The first witness examined in the case was Mrs. Wildebrant, who testified as follows:—I live at 160 Bergen street, the same house where Doblestein

lived before his death; I know Henry Loure, and he boarded in the same house with the deceased; there house was kept by Mrs. Wilke: I never heard a word of dispute between Doblestein and Lehre; he nad trouble with Mr. Klentworth: the quarren more reference to something that Klentworth and said about Lohre's wife, who is now dead; Lohre said he would take a Knife out of his trunk and Knif Klentworth, if the key he had would it it; if he could get the knife he would with on the stairs until he would come home at night and klift him; I never saw him have a knife; this was direct the same of the knife in the knife; this was direct the same ovening he went into Klentworth's room and said he wanted to see him; I saw him again the same evening on the stairs, talking in anger at Klentworth; Klentworth was standing in the door of his room, and Lohre asked him to, come out if he wanted anything of him; Klentworth declined to come out; I heard Mrs. Wilke tell Lohre to go over to the other house, on Essex street, whither she was about to move; the neighbors do not speak well of Mrs. Wilke; I made the beds yesterday morning; I found a bag with straw in It about the size of a pillow, with blood on it, in one of the beds; it was not the bed in which John slept; I never heard until Thursday morning last of the death of Doblestein; Myself and husband went down in the celtar to the woodhouse, and there found Doblestein on the ground, with his feet on the steps of the echaw to ground, with his feet on the steps of the echaw to sees on; had only his drawers and shirt; I saw Doblestein the night before his death, about six o'clock, and he was not drunk; Lohre had been, drinking.

Mrs. Dima Krantz testified, through a translator, Mr. William Gossenburgh, as follows:—I live at 28 Essex street, and I resided there the night that preceded the death of Doblestein; I lived on the second idoor; I knew the decreased, and he had a good reputation; I did not know Lohre; about eight o'clock in the evening the head and the third was poblestein seen box (here a piece of the cheat was shown, which the witness before by the wind head and the him and the content of the beds by Mrs. Wilke he had a pood reputation; I did not know Lohre; and h

THE TRIAL OF MRS. M'CARTY.

UTICA, N. Y., May 6, 1872. In the McCarty case the cross-examination of Mrs. McCarty consumed the entire afternoon, and, will be resumed to-morrow.